

SMARTNESS AND SIMPLICITY RULE IN THE NEW FALL SUITS

By MARTHA GOODE ANDERSON.

BECAUSE all women will be busier than ever this winter and there is the greatest need for simple, dignified, well made clothes, we have cause to congratulate the makers of the new fall suits and also ourselves who will wear them. Indeed, there is about them a degree of smartness combined with simplicity and elegance never before so apparent in the first showing of fall suits.

We note an entire absence of freak draperies, curious flouncings and panel arrangements on the best suits. In their place come soft, beautiful fabrics, warm and heavy, beautifully tailored, and in many instances untrimmed except for a small fur collar straight around the throat and as high as possible around the ears.

Broadcloth, which has had a rest

make an effort in the beginning of the season to appropriate one of these lovely suits and thus to be able to rejoice through the winter that the clothes problem is solved.

Dress Problem Solved.

Like French and English women, American women demand the sort of apparel which demands in the morning serves throughout the day in every need. With the purchase of one of the new fall broadcloth suits and the addition of a smart blouse this problem at least is solved for the average woman. It must be remembered in considering this statement that the average woman spends little of her time to-day in her home, but is found in office, factory, Red Cross workroom, wherever there is work for her to do. It is therefore her needs which seem to have received particular attention.



A suit of castor velours de laine with seal, three velour suits with moleskin, a suit of sand colored duvetyne with black satin and monkey and a taupe duvetyne suit.

In choosing the new fall suit it is resembling baby lamb with its silky well to remember that the smooth fine curly surface. The coat is one of the straight cut, rather box shaped affairs, with its vest of the same material set in like one of the smart little waistcoats ubiquitous during the spring.

In fact the waistcoat is more in evidence than ever. Now and then it takes a back to itself, as in a stunning tobacco brown velours coat suit which has the entire body of rich brown gold and sleeves only of the velours. The suit is perfectly plain, but not awkwardly narrow. A slight fullness at the back is held in by two narrow folds of the velours.

For instance, there is a green broadcloth suit with its skirt from two narrow knees down, made of a black material

A wide strip of seal bands the outside of the jacket, slips underneath the front of the coat, which is short, and forms a belt over the skirt. The effect is good, though at first glance it seems somewhat heavy.

Fur will be extensively used. Wherever it can be added we find it. Always this use, however, has some practical intent, and fur seldom appears merely as ornamentation. The strictly tailored, well built suit is always a favorite suit with most women, and if has been designed this season in pleasing colors, some of which reflect credit upon our home dyes and show that America may al-

Freak Draperies and Flouncings Conspicuous by Their Absence, Plain Broadcloth Proving Most Useful—Waistcoats and Little Capes Popular—Combinations of Cloths Economical

ways be depended upon not only to respond to the need of the hour but also to excel. Soft petunias, the new verna and some extremely lovely aubres and mole grays are displayed. For the most part the quality of these fabrics is left to speak for itself.

Many suits show a semi-lit coat, or shaped or following the lines of the figure. The collars only have undergone decided changes from last season. As yet they are deep wide trips of fur fastening straight around the throat and quite as high as one can possibly wear them. They differ somewhat from the "Chin Chin" of former years in that they do not fall away from the throat and double back as that model did, but button tight and close.

Some makers have brought out

stunning jeweled ornaments to fasten these straight around pieces of fur. The buckles used as fasteners are made of silver or beaten gold thickly encrusted with semi-precious jewels which give a distinctly Oriental air and, at that, add smartly to the cost.

Again the shawl collar of fur is added to the tailored suits, serving as the only trimming. I have mentioned before the difficulty presented by the shawl collar, as there seems always an awkward gap between the sides to fill in unless the shawl collar is so wide that the two sides can be brought becomingly together. Always the best arrangement and certainly the most becoming of fur is close up around the throat.

The inside of the fall coat suits show now and then linings of velvet.

This is a concession also to the wool conservation idea, as heretofore we had used interlining of lamb's wool or heavy woolen quilting, now given over to the army's needs.

These velvet linings are delightfully warm, sumptuous and usually becoming. Generally they give a contrasting note of color, such as heretofore we found in gay, bright silks and satins. A black velvet suit presents a lining of Belgian blue velvet, which is distinguished and pleasing. The outside of this suit has a collar of rich brown seal, its lines are severely tailored and the whole costume offers the last degree of elegance and comfort at the same time.

Little Capes Still Here.

The little capes we welcomed in the spring will not leave us as the winter season comes. We find shoulder ripples—one can hardly call them more—in several models destined to be popular with those who like to add their own furs. Again these little capes are bordered with a narrow fur band, one row above the other.

Just as men have accepted the sack suit as a sort of business uniform, women are coming more and more to adopt the Norfolk jacket, with its severe lines, inverted pleat at the back and straight around belt as the preferred business or office suit. The Norfolk suits are not becoming to every figure, though there can be no question as to their absolute utility and smartness. They are generally made of the finest quality of imported tweed, as carefully cut and tailored as are men's clothes, and suggest efficiency and service at once. Of course only the most strictly tailored blouses can be worn with these severe, unadorned suits.

If one prefers a more elaborate and ornate suit than I have here described, those with the vests and embroidered of wool Anzora will doubtless answer. Braid too plays its part as a trimming, and is employed in many novel ways. However elaborate the trimming may be, it must be borne in mind that the lines should be plain and severe.

Skirts are quite as narrow as grace will permit, and even narrower. As a rule the excessively narrow skirts come from abroad and prove that wool conservation is a serious necessity over there. American makers, foreseeing this wool shortage, prepared for it last season by plentifully stocking their factories. It is therefore not so apparent at this time as it is to be later.

Many Materials Combined.

They have also helped out tremendously by cleverly combining satin, velvet, fur and material such as tricotee, silk jersey and the like. Nothing is prettier than one of the fur trimmed tricotee suits. It is permitted to make the skirt of a combination of tricotee and wool velours and the coat of the same combination, with the addition of a great deal of fur. So lavishly has fur been used on tricotee that now and then it makes the bottom of the skirt entirely.

Of course the skins with a soft surface, such as seal, nutria, beaver and mole, are used in this way. We hear much talk of the uses of monkey skin, which bears a close resemblance to fringe with its long drooping hair. It appears to excellent advantage on a black satin suit with a narrow skirt and a box coat.

The hem of this skirt has been turned back to form a cuff and a narrow strip of the monkey fur falls over that, but does not reach quite to the edge of the skirt. A strip also trims the bottom of the coat and makes the close fitting collar and cuffs on the long and very tight sleeves.

for several seasons, appears again in wonderful colors—petunia, leaf brown, bronze and, if one wishes, some of the paler shades laid aside for the last three years. While it is true that this winter is to be one of hard work, little play and no foolishness for women, as most of us are too deeply absorbed in things "over there" to bother about the charm of clothes over here, at the same time all of us will

STRIKING SARTORIAL IDEAS IN NEW PARIS FASHIONS

By ALICE ZISKA SNYDER.

Paris, Sept. 29.
To be quite fair, the opening exhibition of each of the great Paris couturiers should have a special article devoted to its particular novelties; at which rate, Christmas would find one still describing winter fashions. Therefore it seems wiser to lump together all the striking sartorial features, reserving the various little bits for later consumption.

The Premet collection of gowns is a wonderful example of what French dressmakers can do. It is not remarkably elaborate. On the contrary, it is decidedly simple in every detail; yet every woman that sees it wants every dress in it.

Each frock has something distinctively new and individual about it, but the two things that most stand out are beads and fuzzy wool embroidery. Although beaded and wool embroidered have been extensively employed for two or three seasons past, Premet uses them in an entirely different way. Practically all of the afternoon and dinner frocks are beaded. They are not made of the ordinary beaded nets and tulle and mouselines; but the beads are sewn on by hand and not in the ordinary closely beaded design, but scattered here and there, and usually in one color instead of the mixture that beads usually suggest.

Another distinct novelty in the collection is the pompon embroidery and tiny silk tassels that suggest Nette and Rintintin, the tiny wooden dolls that are the Parisians' pet anti-Gothic fetiches and of which Tini Sux has already made mention. One of these dresses, called "Pompon," is of bright blue velours de laine, with the little black Nette pompons in rows across the front of the coat. Another of the new material "dresacres," which has this fuzzy pompon effect carried out in a deep band around the skirt, which is made of small pieces of what looks like frayed out braid, a kind of fringed braid, each piece overlapping the other, something entirely new in trimmings.

Skirts Short and Narrow.
There is still another phase of the pompon trimming in a model called "Florette-Patapon," where the fuzzy pompon trimming in silk is sewed on in rows one against the other to form the deep band around a copper colored crepe de chine dress with a copper colored wool jersey coat, with the same pompon bands around the hem and collar and cuffs. Another is made of the new material "dresacres," which is black silk jersey with a silver thread knitted through it, giving it, just a little of the beaded appearance.

The Premet skirts are exceedingly short and narrow, and again a new note has been struck in their cut by a sort of draped panel at the sides,

Beads and Wool Embroidery Used in New Way by Premet, and Drecoll Specializes in Fur

leaving the front and back straight and plain and giving the skirt the appearance of fitting in close to the ankles.

Premet has also launched a coat dress that is bound to be successful because of the absolutely new idea it embodies. From the front you would swear you were looking at a one piece frock, but viewed from the back you get the effect of a complete tailored suit because of the three-quarter jacket which, though apparently a separate garment, in reality ends where it is let in at the side seams of the dress. This scheme is also carried out by setting two stitched ruffles on a long waisted back, which results in the same illusion of the separate jacket.

Premet inclines rather to draped blouses than to the gilet tunics of some of the other houses, and in many of the satin afternoon and evening frocks the salvage of the goods is used as a hem. All variations of mauve orchid tints appear in the more dressy gowns, and for street dresses much fuzzy wool embroidery that imitates fur.

For tailored costumes gowns are popular, and instead of narrow cloth girdles, leather, particularly patent leather, is used for belts on the jackets. A fur that looks like racoon rejoices this season in the name of rat d'Amérique.

Drecoll has given his verdict on what is what in the winter fashions and follows much the same lines as those of his colleagues of the needle, but his collection of models is distinctly Drecoll from beginning to end. With him there seems to be no security of fur for dresses of fur and shown and many of the coats have broad fur collars which serve as capes also and are otherwise extensively trimmed with fur. Petticoats and monkey are much used. The coats are all loose and roomy and have much of the cape effect, wrapping round the figure. Among the more dressy coats very dark green satin models are prominent.

The skirts are narrow and sensibly short and not so much cut and slashed as many of the skirt models have been shown this season. Fringe trimming on dresses stands out conspicuously, though much embroidery is used, and of course the angora wool embroidery is to be noted. There is more of the braided embroidery than the ordinary kind.

treme in being very long and baggy. One black velvet dress has mouseline sleeves embroidered in red. The armholes extend far into the waist line and the sleeves with fur cuffs extend to the finger tips, making the dress appear to be all sleeves.

The Maison Jeanne Lanvin has given its version of the new styles by agreeing that skirts shall be short and narrow, but perhaps not so much so as the other houses insist. The Lanvin skirts have more fulness about the hips and have none of the effect of fitting in about the ankles.

The one piece dresses and separate coats are more favored than the tailored costumes, though the latter have their usual Lanvin touch that makes them different from all others. The coats are all straight and loose and without belts, a relief from those that have been worn with narrow belts for the last few seasons. The majority of the coats are faced on each side with a band of fur about six inches in width. Lanvin has a new way of using corduroy as a trimming by stitching tiny silver braid between the stripes.

Coats Loose and Without Belts.
The Lanvin hats which are shown with the dresses have taken a new turn this season by seeking inspiration from the war. They are all curious helmet arrangements. These hats of armor, made of some curious metallic cloth, with little plumes sticking out of the top, do not seem to harmonize with the dainty little dresses that are so distinctively Lanvin.

Lanvin evidently believes in painting the lily and in gilding the gold, for she dyes ermine a pale tan, which puts quite another complexion on its usually fleckless coat. Kolinsky, instead of the brownish hue under which it usually masquerades, is used in its natural pale yellow by this house, whose every model radiates youth and therefore is a pitfall to the woman past 30.

Still another novelty introduced by Lanvin on her tailored suits is the double, and in some cases triple, sets of pockets. These are all practicable, set one over the other in an irregular line and sometimes are used vertically, one a few inches behind the other.

Bulloo too is showing the straight and narrow skirts, but none of his models are exaggerated. He favors two tone arrangements in all his models. He combines velvet and broadcloth, satin and serge, or, if the material happens to be the same

throughout the costume, he will combine contrasting tones. One of his modish tailored costumes is a checked material combined with a solid color. A new way of giving the effect of fringe on everything is the novelty of the trial set in like one of the smart little waistcoats ubiquitous during the spring.

In fact the waistcoat is more in evidence than ever. Now and then it takes a back to itself, as in a stunning tobacco brown velours coat suit which has the entire body of rich brown gold and sleeves only of the velours. The suit is perfectly plain, but not awkwardly narrow. A slight fullness at the back is held in by two narrow folds of the velours.

The same idea is carried out in velvet, satin and taffeta dresses. Bulloo uses silk and wool jerseys extensively and has another new trimming in pieces of fur applied on jersey and embroidered around each piece. This gives a rich effect to the frock. A black silk jersey dress is trimmed in this fashion. Maroon is the favorite color throughout the collection.

Paquin has decided in favor of the short and tight skirts, using as little material as possible, but has perhaps been more lenient than some of the other houses in exaggerating the skimpieness of the dresses. It is rather difficult to make a short and narrow skirt anything but a plain straight skirt, but Paquin has accomplished the feat with several novel cuts, and yet there is nothing freakish about any of the dresses. On the whole, the skirts have the appearance of being either flounced or very much cut and slashed, except those that make any pretence at any kind of a tunic arrangement.

Deep loops hang from the waist line or an overskirt is slashed into panels, or more often circular flouncings are across the front of the skirt, usually cut and slashed, except those that make any pretence at any kind of a tunic arrangement. Brown seems to be the favored color of the collection. Paquin showing three or four models, either in soft brown velvet or brown plush that resembles fur. They are more simple than any of the other models, being the only ones having plain narrow skirts. The material is such that no other trimming is required. They are good dresses for afternoon wear, as they can be worn under any kind of coat.

The model that stands out in the collection more than any other is made entirely of petit-gris fur. It is necessarily of the robe-cheminise variety—very plain and simple and fitted in at the waist by a band of narrow silver ribbon.

Materials have a great tendency this

season to imitate fur. Many fuzzy wools are used. At a little distance they can hardly be distinguished from the real fur. But this model of petit-gris is the real thing, and it is such a soft, pretty color and the fur itself is so soft that it has not the weighty appearance one might imagine.

The collection contains many smart capes. One, called "General Foch," is most Parisian. It is a double cape in a heavy navy blue velours de laine. All of the coats have some cape effect about them, the cape usually forming the sleeves.

Rich fur coats and evening coats of broad trimmed in fur are to be noted in the collection, which is rare for these times. All the coats are held tightly around the figure and round down in the back and up in the front. Evening dresses of soft tulle and lace and spangled nets figure extensively in the Paquin collection, showing that efforts have been made to have the models as attractive as in pre-war days.

There has been a decided departure from the short and narrow skirts and has dared to show long dinner dresses that touch the ground and revive the sweeping trains. The tailored costumes and street dresses have the short and comparatively narrow skirts, but the dinner and evening dresses introduce an entirely new note in their length. Those that are not actually touching the floor have long panels that hang loosely around the ankles, giving every appearance of long skirts.

Coats With Charm.
New ideas in blouses to be worn with the tailored costumes form a striking feature of the collection. They are all of the jumper variety, fitting to the hips below the waist line and fitting slightly at the front, while the back is very loose and baggy. They are made of soft silks and velvets in brilliant colors—vivid reds and yellows and quantities of green in every shade. All have the high but soft crushed or turned down collars, with a little tie at the fastening.

The coats, which are always the half fur and ermine kind with the narrow belts, the jackets of the tailored costumes are, however, often without belts and are principally of the three-quarter length.

The long separate coats have tremendous square collar that are half fur and ermine up around the neck and are equally smart left hanging over the shoulders like a cape. Green is the favored color throughout the collection. A novelty is introduced on a green mouseline evening dress in a curious embroidery combined with plumes. Splashes of feathers are embroidered in this vivid green, giving a very new effect. Another feathered robe is in black and white.

CORNBREAD.

CORNBREAD continues to be the ranking officer in the wheat conservation battalion. Wherever you live at least one of these good recipes should please you, for the United States Food Administration has picked them from a large collection sent in from North and South. Cornmeal and flour should be sifted before measuring.

New England Corncake.

One cup corn meal, 1 cup white flour, 3 tablespoons baking powder, 1 egg, 1 1/2 cups milk, 2 tablespoons melted fat and 2 tablespoons syrup. Sift together the dry ingredients. Beat the egg light and add the milk, fat and syrup. Stir into the dry mixture and beat well. Pour into a well greased, shallow pan and bake twenty-five to thirty minutes.

This cornbread may be made from any kind of cornmeal.

Virginia Pone.

One cup hot boiled hominy, 2 cups milk, 1/2 cup fat, 1/2 teaspoonful salt, 1 cup white cornmeal, 2 teaspoonfuls baking powder and 2 eggs, well beaten. Add the milk and fat to the hominy. Cool and add cornmeal and baking powder mixed and sifted together, then the eggs well beaten. Bake in an earthen dish forty-five minutes. Serve in the dish cut in triangular pieces.

Any kind of cornmeal may be used for this pone, though white cornmeal made of the whole grain is preferred.

Southern Spoon Bread.

One-quarter cup fat and cracklings from pork, beef or chicken fat, 3 cups boiling water, 1 cup cornmeal, 2 eggs and 1/2 teaspoonful salt. Add fat and cracklings to water, and when boiling sprinkle in salt and cornmeal, stirring constantly. Cook in a double boiler one hour, cool and add well beaten eggs. Turn into oiled dish and bake in a moderate oven three-quarters of an hour.

White cornmeal made from the whole grain is particularly desirable for this bread. It can be made with Northern degerminated cornmeal if it is cooked in a double boiler for an hour. Southern meal needs only to be scaled.

DON'T SHAVE FOR THE CAMERA.

IT is said by experts that a man who needs a shave takes a better picture than a man freshly shaved. The short hairs soften the lines of the face and altogether give a less harsh and more even cast of ex-

pression, while all signs of unshavenness can be eliminated by a few strokes of the retoucher's brush. The sensitive plate of the photographer does not miss a single wrinkle on one's face. Some of these can be pointed out, but if too much retouching is done the result is to take away all expression from the face.

Two or three days growth of beard then just conceals the worst of these wrinkles and reduces the retoucher's work to a minimum. By this means the normal expression of the face is retained. Very few men realize this fact and nine out of every ten carelessly shave before going to the photographer.

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